DOCUMENT RESUME

ED 031 481 TE 001 466

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Woodstock Community Consolidated District Number 10, Ill.
Pub Date [68]
Note-30p.
EDRS Price MF-$0.25 HC-$1.60
Descriptors-Communication (Thought Transfer), *Composition (Literary), *Creative Writing, Educational Philosophy, Elementary Education, *English Instruction, Individual Development, Individual Differences, *Language Arts, Language Skills, Learning Readiness, Spelling, Teaching Guides, *Teaching Methods, Writing, Writing Skills

This document articulates a philosophy of language arts that is based on the teacher's recognition of the need for an idividualized rate of growth for each child. Writing is presented as a personal and practical means of communication, and writing skills are listed that should be taught in the writing program. The goals for an effective creative writing program are then discussed, which include providing each child with a proper atmosphere and sufficient time to write, guiding the child to an understanding of the form of good writing, familiarizing him with proofreading procedures, preparing cumulative records, and holding periodic conferences to help him evaluate his growth. The appendices present a suggested daily plan for teaching creative writing, a proposal of specific proofreading procedures all students should follow, and a spelling list of 200 commonly used words. (JB)

ED031481

COMMUNITY CONSOLIDATED
DISTRICT No. 10
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Language Arts Philosophy

Children learn every day, both inside and outside the school, with the teacher and without the teacher. Because learning, in itself, is a developmental process and part of human growth and development, the learner and his needs must be weighed if the teacher is to be successful.

A curriculum based on sound scientific inquiry must therefore recognize that a set level of achievement and mastery of a single prescribed content for all individuals within a given grade is impossible of attainment if instruction is to challenge every child. Each child grows at his own pace, some more slowly, some more quickly. The capacities of each may limit rather definitely the heights he may be expected to attain. The inescapable fact of individual differences must be recognized if the goals of the language arts are to be reached.

A child's growth is a continuous process, which can be guided, directed, and hastened but should not be carelessly hurried. He can grow down as well as up; his growth can be blocked so that he can remain in perpetual childhood or perpetual adolescence, or he can be helped to develop his own powers toward maturity. His intellectual growth is intertwined with his emotional growth; his personal growth with his social growth.

Growth in language is not like building a wall by adding one stone here and another there. It is far more like growing a tree by letting it live in the rain, the sunshine, and the

TE 000 496

wind; nourishing it with chemicals; and shaping it by pruning. No one would presume to divide up the growth period of a tree and demand that in the first period three branches must develop, in the next period five, and in the third period seven. The number of branches that develop on a tree in a given period depends on the type of tree it is, the kind of soil from which it grew, and the amount of rain, sunshine, and food it receives. It would obviously be absurd to say that a certain branch should grow on a tree during its third period of development, and yet there are many who believe they know exactly what items of language skill should be built into an American boy or girl during a particular grade.

Certain understandings and skills in language must, of course, develop to a fairly advanced stage of maturity before certain others can begin to make rapid growth. This does not mean, however, that children should develop complete understandings of nouns before they begin to understand anything about pronouns, or that they must be able to read every word in a sentence before they begin to read complete thoughts. The concept of what constitutes a good sentence certainly begins to develop before the first grade, but its development should also be continued and fostered in every grade through finer differentiations, larger integrations, and greater precision in the use of sentences. To say that the sentence, or some principle with regard to the sentence, should be mastered in a particular grade is arbitrarily to overlook the earlier and later grades in which it should also be maturing in the minds and habits of pupils.

The entire scheme of grade levels within a school is based upon the mistaken idea that it is possible to group pupils so that all those in a particular class will have advanced beyond all those in the preceding grade, but not so far as those in the succeeding one. By any objective measure that has yet been applied, the achievements of the members of any given class are likely to range from four grades below to four grades above the grade level tested. Whatever the devices a particular school may be using to determine whether pupils should be promoted or how they should be grouped for instructional purposes, each pupil can only develop from the point he has already reached in every aspect of his growth.

Since an individual pupil's development in language depends upon the rate and nature of his general growth and the richness and stimulation of his social environment and mental abilities, it is obvious that teaching and learning at any level of instruction becomes largely a matter of individual stimulation and response. Only rarely can it happen that a majority of the members of any class will be developing the same language concepts of skills at the same level at the same time. A truly effective program of instruction in the language arts cannot be improvised or left to chance. It must be carefully planned in advance to include varied activities that will be valuable for each of the students in the class. Each class activity must be aufficiently broad in scope to permit an individual to participate effectively in some part of it. Participation by the students in

selecting activities often increases their initial interest and helps them later to evaluate more effectively the outcomes obtained from their experiences. The difficulty and general complexity of the activities chosen should increase from year to year so that as students mature, they may be challenged and develop by each experience. The important requirement is that each student, while participating at his own level of development in the group activity, should be growing constantly in his personal use of language. In other words, a sequential program in language arts should be planned as an opportunity for steady growth and development for each individual member of a cooperative working group, rather than as a schedule for all pupils to be learning exactly the same things equally well at exactly the same class period.

A major instructional problem at every level is the demand placed on teaching competence by the wide range of abilities characteristic of the students in a system of mass education. All teachers face this problem, but it seems especially acute to language arts teachers because of the diversity of skills for which teachers are responsible. In a period of teacher-shortage and increased enrollments, less-than-expert teaching may be expected to impede adoption of improved practices.

Studies summarized recently in the Review of Educational Research, 1961, show the continued domination of grammar over composition and the persistence of formal text-centered composition activities.

In the majority of the nation's schools, emphasis is still being given to the niceties of usage, mastery of formal grammar, the dissection of a few literary classics, and the whole-group methods allowing little differentiation in the offering for rapid and slow learners.

However, studies from the same Review of Educational Research produced more evidence of the success of informal and varied assignments and of practice in writing. In this way it reinforces the previously noted tendencies toward functionalism in the application of grammar to composition and toward giving guided practice in language. As one authority points out, "The parts of speech, like the marks of punctuation, must belong to a child's world of experience long before they belong to his world of grammar." Parts of speech should not be introduced to children through definition, but should be learned through experience.

The teacher can most effectively work personally to improve the language arts curriculum through the good sense found mirrored in sound educational values. It is the teacher equipped with these values who leaves his ideas behind in the hearts and minds of children, in boys and girls who have been made better human beings because his personality touched them wisely and well. Sound, examined values are distilled from a continued quest for personal excellence that only comes from unremitting study of one's academic field, of children, of the psychology of learning, and of the school-community background in which learning occurs.

Creative activity can be encouraged- both for those who will need these skills for general communication and for those who will become our professional writers, artists, and musicians. Language arts programs can help children - but we must be careful in our work! One research warned that in a recent study only 9% of the language arts objectives for a particular day were related to creative thinking; 60% were concerned with conformity to behavioral norms. We need to be sure that our techniques do not defeat our ultimate goals; we must strive to help children acquire knowledge, use it in meaningful ways, and as they do so develop insights, understanding, and appreciations of themselves and other people.

The quality of teaching in the language arts in our schools of tomorrow will be determined largely by the teacher - what he thinks, does, and becomes as he works in the classroom. He may acquire a reactionary viewpoint and seek to turn back to vintage practices in a misdirected search for security. Or he may accept a conservative position and hesitate to attempt anything for the first time - an inert policy that lets the changing world pass him by.

Again he may prove to be a middle-of-the-roader, cautiously accepting ideas that others have produced and tried out; a comfortable but often times unrewarding and even boring interpretation of language arts teaching. If more venturesome in shaping children's language power, he has the choice of assuming a liberal stance; that of deliberately seeking new and better classroom practices and experiences - not necessarily proven, but which seem promising as he hears about them.

Writing

Language is one means of communication and writing is one vehicle for language usage. By having children write freely, and often, and by keeping a cumulative record of each writing, the teacher and child are able to see where growth is taking place and where the child needs help. The teacher is also able to identify and correct group problems.

A writing program may be called creative writing, and rightly so. Because literally anything which is not copied word for word is creative writing; it includes experiences such as reports, editorials, letters, stories, poems, outlines, summaries and other experiences in written expression.

Obviously, the quality of compositions will vary widely. Some children are capable of producing more than others. Consistent with our belief about individual differences, teachers should expect children to write at the level of quality and frequency which will require maximum effort from each child.

Stress of learning the skills of writing has frequently imperiled its function as a medium of expression. Children have often been so burdened by the "how" of writing that the "why" has been lost. Communication, revelation, recording, and clarifying of experiences have been mired in anxiety for correctness. How this has occurred is easy to understand. The mechanical convention of English, spelling and punctuation tax both memory and judgment.

It is important to avoid prematurely molding children's

oral and written expression into patterns and usage which anticipate adult skills. Premature emphasis on usage makes children self-conscious and dilutes a blithe spirit of fresh, original expression before it has had time to develop a rich flavor of originality.

WRITING GOALS

The two major writing areas in creative writing are personal and practical writing. The goals are;

1 to convey ideas effectively and accurately

2 to grow in vocabulary

3 to understand capitalization and punctuation

4 to construct a paragraph

5 to recognize and correct misspelled words

6 to differentiate between relevant and irrelevant material

7 to present written material form - heading, centering, indenting, spacing, paragraphing

8 to use contractions correctly

9 to write a correct and interesting letter

10 to use syllabication rules

11 to understand use of prefixes and suffixes properly

12 to recognize homonyms, antonyms and synonyms

13 to be able to use clauses correctly

WRITING SKILLS TO BE DEVELOPED

Uses capitalization correctly

P first word of a sentence

P names of persons

P days of the week, month of year

P holidays

P "I" as a word

P names of places and nationalities

P personal titles

P titles of books, poems and stories

P sections of the country

P greeting and closing of a letter

I familiar names in direct address

I first word of a quoted sentence

I particular documents and historical events

Uses punctuation correctly

P periods

after declarative and imperative sentences

after abbreviations and initials

P question mark

P exclamation mark

comma

P greeting and closing of a letter

P between day of month and year

P between city and state

I to separate words in a series

I separate addressee in a direct address

I to set off quotations

I set off an interjection

J before conjunction in compound sentence

J set off an appositive

J after adverb clause at beginning of sentence

I colon

J semi-colon

P apostrophe

contractions

possessives

I hyphens

Uses dictionary

P alphabetical order of words

P alphabetical order of letters in words

P accent marks

P diacritical marks

P syllabication

I guide words

I definitions

J parts of speech

J Thesaurus

Recognizes parts of speech

P nouns

P verbs

I pronouns

I adjectives

I adverbs

I prepositions

I conjunctions

Uses sentences correctly

P fragments

P simple

I agreement of subject and predicate

I complex

I compound

I agreement of pronoun w/antecedent

J case, person and number

I Recognizes and develops paragraphs

Illustration	Explanation
Narration and Time Order	Comparison and Contrast
Step Order	Irregular

P Uses correct form (heading, centering, indenting)

I Recognizes homonyms, antonyms, synonyms

P Understands prefixes and suffixes

P Proofreads all written material

Spelling (see Appendages 1 and 3)

Creative Writing

Language arts are a part of the whole school program. While a text can help teachers with ideas and methods, the real language arts book for children lies in their environment and in the times in which they live.

Good writing is probably the most important and most difficult aspect of learning with which elementary and secondary schools are confronted. Competence on the part of the learner can come only from practice, and well-corrected and guided application.

Most children are able to write in grade one. Starting at grade three at least one piece of written work each week is expected of all children. The writing may be related to any subject field, or take any worthy form; i.e., social studies, reporting, a poem, a letter, a fanciful story, etc.

The child has an abundance of ideas that merely wait to be pointed out. Every experience he has can be a fruitful source for creative expression. Teachers can help him to see the possibilities in these experiences: 1) The ideal topic for each elementary child is himself. Perhaps he has argued with a friend. Maybe he was frightened by something on the way to school. Maybe he is excited about a present * he expects to receive. All of these experiences make the child want to tell somebody about this. He can "tell" in writing. The results of such writing will be more rewarding

* Do children vacillate in their choosing?

than the assignment of a topic. 2) A child's adventures with books are another prime source for motivating ideas. Books not only stimulate the imagination, but set patterns * for good writing. A good story can be retold, adapted, or stimulate another. 3) Children are eager to offer advice to help solve an unexpected classroom problem. These impromptu situations lead to excellent writing activities. (These are merely suggestions - to be used with discretion. They serve only to ignite a teacher's own creative program.)

Independent writing starts early. It has its roots in the first grade child who draws a picture and writes a one-word label under it. By the time the child leaves the primary grades, he should have many various experiences with independent writing; i.e., social studies, reporting, poetry, prose, letter writing, etc.

Children should write something every day - whether it be writing the daily schedule, their reaction to a story they have read, a news report, or words associated with a particular study topic. Remember, the simplest writing exercise can be a creative writing experience. Creative writing does not have to be poetic or inspired. The child who relates an experience in simple terms goes through the same process of creating as the child who writes verse. The important thing is to develop an atmosphere in which children have purpose and freedom for writing.

* Does this make reading less enjoyable?

Atmosphere

Before children will write effectively, they must feel secure in their relationships with the adults and with other children in their setting. They must feel assured that their creative efforts will receive a sympathetic response both from their teachers and from their classmates.

Guiding Creative Writing

There are many ways in which teachers may play for significant original or creative writing experiences for children. Also, children can learn to explore their own gifts and gain satisfactions for themselves and others. The different opportunities are endless. There is no one way of helping children write creatively. There are many ways in which teachers can open doors for children to help them question, wonder and explore. (see Appendage 1 - "A Suggested Creative Writing Guide")

Time

Children need time to write. They cannot be expected to create in a strained atmosphere with rigidly-imposed time limits.

Their first writing should be freely written without worry about anything except getting their ideas on paper. Sufficient time should then be given for proofreading and rewriting before the papers are turned in.

Certainly there must be more than a mathematical mandate of one theme per week. Merely putting in time does not secure much improvement in other endeavors, and it is

not likely to do so in composition. There must be desire on the part of the pupil to improve his composition work. The teacher's whole attitude, his relationship with the class, and his methods, must be such as to inspire this; then there must be a positive, sympathetic but persistent, method of showing what the growth is and what the nature of the errors has been, why they were made, and why and how they should be corrected.

Form

All children in grades three through eight, allowing for increasing complexity, should follow a consistent form for the heading and format of all papers required by teachers, whether they be reports for science, pages of arithmetic problems, or book reviews. The form to be used is name and date in the upper right hand corner of the paper with the title centered on the first line.

Proofreading

Proofreading should continue as standard throughout the grades since it is one of the most effective ways of self-appraisal of written work. It is much more valuable to children to find and correct their mistakes than to receive a paper corrected by the teacher.

It is imperative that students understand fully the purpose for proofreading. Since instruction is based on need, teachers cannot over emphasize that errors should occur only where there is no understanding; careless errors cannot and must not occur in a written exercise. It is

only through effective and meaningful proofreading that this aim can be attained. It is then possible for teachers to group and regroup students for instruction in areas of strength and weakness.

Teachers may help children develop desirable standards in writing through the use of models, examples and demonstrations.

Records and Conferences

A permanent file of children's writings from the beginning of the school year will be invaluable in assessing progress in work, both by the teacher and the children.

A record card for each child is also a must as it shows evidence of growth in all areas of writing. Children profit very little from teacher-corrected papers, covered with marks and returned to them several days after the writing was done. Studies have indicated that the same errors continue to appear in children's writing over and over again. A better evaluation of children's writing is a cooperative analysis of errors (a conference) after the child has proofread his paper and feels he has done the best he can to perfect it. His personal conference with the teacher concerning the correction of his mistakes becomes a meaningful learning experience for him.

Evaluation

Methods of evaluating composition differ at the different levels of the school's program. The emphasis placed on content and on form depends on the stage of de-

velopment the child has reached. In the earliest grades children may furnish the content, but the teacher assumes full responsibility for the form in which it is set out. By the end of the secondary school, pupils are expected to assume responsibility for both content and form. A good program of evaluation is accomplished through adjusting criteria and methods of evaluating to the level and needs of the individual and class.

Growth

Since growth in writing is closely tied up with all other aspects of individual growth, the individual must be strengthened in order to strengthen his writing. Expanding the individual's contacts, deepening his insights, helping him to think more clearly and feel more deeply - all these will improve the content of his writing. Individual help with problems of form in which he is weak will improve his handling of mechanics.

Children can learn to take pride in their own good writing, and to recognize quality in the writing of others. It is thus that standards for composition become the writer's own and take on lasting value.

Appendage One

A Suggested Creative Writing Guide

The creative writing lesson is a diagnostic tool for teachers. It shows where the emphasis should be put in the language program for each individual class rather than a guess procedure or the more common method of following the text chapter by chapter. It also reveals the strengths and weaknesses of individual children.

Daily Plan

First Day

I. Provide stimulus

A. "Let's Write" and/or

B. Teacher presentation

Not all creative writing lessons have to be fanciful trips into the imaginative. Many creative lessons will be very serious in nature especially in the middle and upper grades. Teacher presentation then is of the utmost importance to successful creative writing assignments. Many excellent opportunities are presented to the teacher each day in his classroom and the successful teacher will capitalize on these opportunities to present meaningful, current, creative writing lessons for his class. These may be letters of inquiry, invitation or thanks; editorials on current affairs or on

historic events; book, movie or television reviews; outlines; compositions written to express the child's feelings about a subject, or any other numerous subjects suggested by class activity.

The classroom atmosphere should be marked by a human warmth which permits all children to participate actively in exchanging ideas. The observance of a rigid time schedule is not conducive to creativity nor should a student's obvious concentration in an activity be abruptly terminated. Creativity is fostered by favorable interaction among class members, and the teacher should recognize, appreciate and respect the creativity of every child.

A teacher-led class discussion is one of the most effective ways to nurture interest in the subject chosen by the teacher for the children to write about. It must be stated here that the subject have breadth enough to satisfy all the children in the class. Teachers should have questions prepared which will whet the appetite of the children. The teacher must be cognizant of when the discussion has produced the desired interest in the children. Suggested ways of handling the subject should be given the students. It is always profitable to read students'

papers about the subject they are writing. A paper prepared by the teacher on this subject or some writing by one of the great authors is also desirable.

Students should then light the creative writing lamp in a very relaxed, BUT very quiet classroom. Children are always much more willing to write when they know their contributions will go to a sympathetic teacher who respects the efforts the children make.

An example of breadth in a subject might be when discussing the Civil War, or any other war for that matter, what it must feel like to go into battle. Students could then write from numerous points of view: a letter home, a Northern soldier, a Southern soldier, a soldier on the winning side or one on the losing side of a battle, the first battle one fights, the last battle a veteran fights, how others seem to act to one of the soldiers, as a horse would see the battle, or as a gun, cannon or uniform would see it. The possibilities are and must be endless.

Second Day

I. Group work

A. Work as a group on areas of weakness that have been detected in previous writings. This would possibly be very similar to the kind of work

generally done in language classes. The only difference being the immediate and purposeful need for the work on an individual or group basis. For example, possibly many children turned in their last story with but one paragraph where more than one was needed. Depending on the grade level, time could be spent teaching and talking about the correct method of paragraphing. This certainly would not be a one day lesson, but one which would need continual reteaching and rechecking. Also, all children might not need this work. Some will already have mastered this area. Others will need help of a more basic nature. Children might help each other in groups, working on areas of general difficulty such as a small group discussion of what a paragraph is, etc.

II. Individual work

A. More organization will be needed here, but a successful plan of helping children with individual problems and specific difficulties can and should be worked out by the teacher.

Third Day

I. Stories are turned in

A. Some children might like to read their stories when they are turned in. This should be encouraged, but not demanded. It may take some

a long time to gain the confidence to read, but they will.

B. You might use some stories on the opaque or overhead projector, emphasizing the good points. Errors should be treated constructively. An average or above average written paper should be used for this purpose and always with the child's consent.

II. Further group or individual work might be needed.

III. Burning the midnight oil

A. The teacher corrects each story outside of class, using the following criteria:

1. Check mechanics, spelling, sentence sense, content (somewhat subjective), general things (appearance, margin, heading, title, etc.) and handwriting.

2. All corrections are placed on a card. The teacher should have a card for each child with comments and corrections. This becomes a cumulative record. Repeated errors then can be easily detected and corrected.

3. The teacher should NEVER change the child's story in meaning.

Fourth Day

I. Individual conferences

A. The teacher goes over each story with the individual children, showing where errors were made

and pointing out the good things. Misspelled words should be written on the card as the child wrote them and also in the correct form.

B. During the conferences the other children should be working on some type of seat work either in groups or individually.

Fifth Day

I. Continue group or individual work on areas of difficulty.

A. It must be remembered that once the stories are turned in to the teacher, they are dead. Very rarely should they be rewritten. The only exception would be when a child periodically turns in a story which evidently has not been proofread.

B. Poor spellers would have great difficulty writing a story of any length or quality without misspelling any words and he should be encouraged to do his best. He also is entitled to extra help. This could come from the teacher and/or parents. By writing the misspelled words on slips of paper the child sees and writes the word correctly without spending a great deal of time looking up words he doesn't know anyway. Don't confuse this child with the lazy or sloppy writer. But, emphasize the fact that they are not to be worried about their spelling on the first writing.

Appendage Two

Proofreading

In creative writing, the most important thing is to get onto the paper and out of your mind what you have to say. Attention to details during the first writing slows and sometimes stops your thinking.

The next step is to go back over your writing, step by step, to see whether or not you have safeguarded the meaning with the proper mechanics.

Steps in proofreading

1. Re-read for sentence sense
2. Re-read for punctuation
3. Re-read to make general words specific and vague word-pictures clear
4. Re-read this time for misspelled words
5. Check the little things (margins, title, heading, etc.)
6. Copy your corrected paper in your best handwriting.

Proofreading for teachers becomes a habit. Most adults cover the above steps in one re-reading. Children generally need to take one step at a time until they become skilled at it and can combine steps.

It must be emphasized then, that they are to take one step at a time when re-reading their work. It also should be pointed out that the only rewriting the children do will be after their own proofreading, not the teacher's.

Appendage Three

Spelling

In an effort to better meet the spelling needs of children, the creative and effective teacher brings to the spelling program an enthusiasm and initiative that lifts the learning above the drab rote that it might be. For some children, perhaps the visual-minded, spelling seems to come with ease. For others, who must labor mightily to meet with success, there appears to be no other course but practice.

Teachers have long noticed that children may spell words correctly on tests, then misspell them in written work in other curricular areas. Children must be shown that spelling is personally important to them, that the words they are learning are those most likely to be needed in both the present and the future, that the study methods being used are efficient, that spelling is important in practically all writing situations and not just a "spelling period," that they are making progress in spelling as individuals and that satisfaction and pride in good spelling are worthwhile.

No less important than pupil attitudes toward spelling are teacher attitudes. Dull, lackluster, perfunctory attention to spelling holds little hope for satisfactory spelling achievement.

Recent surveys of spelling texts and workbooks indicate acceptance and use of teaching methods which have been shown to be inferior. Words from all sources, not just an isolated word list, help to broaden the child's spelling

environment. Individual spelling growth comes about as boys and girls learn their own words through the use of various study techniques.

The words used in a spelling program are drawn from three sources: 1) the words spelled incorrectly in each child's written work, 2) new, useful words introduced in each subject area, and 3) a list of common usage words used frequently by children and adults. The words from the written work of each child are stressed as most important for each child to master.

Spelling instruction begins as the young child learns to form letters to make words and then experiences the need to write words to express his ideas.

Children at all times and grades should be expected to keep their own lists of words frequently used and misspelled in written work. These words are directly related to interest and/or content areas and are, in teacher judgment, deemed worthy of study for mastery at the time.

Words needed and used for writing in content areas (social studies, science, etc.) should be kept on charts or in the notebooks of older children. These lists are useful not only in developing meanings, but may also form the basis for dictionary drills, phonetic and structural analysis. They are a quick and ready reference for most children during writing periods.

In all classrooms, the teacher will need to organize spelling study to allow each child to progress at his own rate in a gradual development of independence and self-direction.

The more that children accept responsibility for detecting spelling errors in writing and for learning the misspelled words, the better. Children are ordinarily not very good at proofreading, but the habit can be established and ability improved through practice.

The child's efforts, then, should be focused upon words or parts of words that he is unable to spell in his written work. The emphasis during the learning of words should be upon visual imagery and the pronunciation and writing of words. The use of imagery is obviously related to the practice of recall.

A list of common usage words forms the basic word list for children. These words, a core vocabulary for the language arts, are listed on the following sheets.

A BASIC SIGHT VOCABULARY OF 220 WORDS--E.W. Dolch

Sight Vocabulary Inventory
"Let's see how many of the following words you can read. Don't be discouraged if you have difficulty for some of the words are very hard. Do the best you can."

a	blue	eight	had	laugh
about	both	every	has	let
after	bring	fall	have	light
again	brown	far	he	like
all	but	fast	help	little
always	buy	find	her	live
am	by	first	here	long
an	call	five	him	look
and	came	fly	his	made
any	can	for	hold	make
are	carry	found	hot	many
around	clean	four	how	may
as	cold	from	hurt	me
ask	come	full	I	much
at	could	funny	if	must
ate	cut	gave	in	my
away	did	get	into	myself
be	do	give	is	never
because	does	go	it	new
been	done	goes	its	no
before	don't	going	jump	not
best	down	good	just	now
better	draw	got	keep	of
big	drink	green	kind	off
black	eat	grow	know	old

Basic Sight Vocabulary
E.W.Dolch

on	seven	this	which
once	shall	those	white
one	she	three	who
only	show	to	why
open	sing	today	will
or	sit	together	wish
our	six	too	with
out	sleep	try	work
over	small	two	would
own	so	under	write
pick	some	up	yellow
play	soon	upon	yes
please	start	us	you
pretty	stop	use	your
pull	take	very	
put	tall	walk	
ran	ten	want	
read	thank	warm	
red	that	was	
ride	the	wash	
right	their	we	
round	them	well	
run	then	went	
said	there	were	
saw	these	what	
say	they	when	
see	think	where	